

# SONG DEVICES AND JINGLES



ELEANOR SMITH



Florence C. Mac Lachlan.







## SONG DEVICES AND JINGLES







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By

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"Song Pictures," etc.

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SONG DEVICES AND JINGLES

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## INTRODUCTION

“Song Devices and Jingles” is not designed to take the place of the more elaborate song material in use in most Kindergartens, homes, and schools. The purpose of the book is rather technical than artistic, although it is believed that smooth melodies, attractive rhythms, and expressive harmonies cannot fail to make an artistic appeal.

The real purpose of the book is to teach young children to sing. Forms have been chosen which must interest all children. The dialogue which has always shown itself an attractive device, the rhythmic game whose value has been proved, songs whose text content stimulates appreciation of pitch diversity, and those with refrains or choruses all make for added attention. The street cry and similar resources for the teaching of common intervals is equally arresting to young children.

The child's part in these dialogues and songs is, in the beginning, not more than one tone. Following this a short phrase falls to his portion, then half the melody, and later the whole tune. Single tones or phrases of two or three tones are sung in immediate imitation of the teacher. As the child gains in perception and memory of tonal combinations he will sing unaided a more independent portion of the melody.

Power as well as desire to sing individually is fostered by these small songs. What is often a perfunctory exercise becomes part of a fascinating game in which one must sing one's own part to complete the play.

Universal experience has proved that the so-called “monotones” who comprise at least one-third of the children in Kindergartens and primary schools can be taught to sing. This can only be accomplished, however, by securing the closest attention. The best results can be obtained only with young children and through individual instruction.

With these truths in mind, “Song Devices and Jingles” has been prepared. Designed especially to aid mother, teacher, and music supervisor in the discharge of what is recognized to be a most difficult task, it is hoped that the vital quality of the material will do much to transform this difficult task to a pleasure.

ELEANOR SMITH.







# CONTENTS

## DIALOGUES

	PAGE		PAGE
Who's a Bluebird? . . . . .	1	Pussy Cat, Pussy Cat, Where Have You	
What Little Animals Say . . . . .	2	Been? . . . . .	11
The Triangle . . . . .	2	Have You a Little Garden? . . . . .	12
Where Do the Flowers Go? . . . . .	2	The Goat Family . . . . .	13
Ages . . . . .	3	Black-Sheep, Mooly-Cow, and Cluck-Hen .	13
Climbing the Ladder . . . . .	3	Clock and Watch . . . . .	14
Is John Smith Within? . . . . .	4	Willy Boy, Willy Boy, Where are You	
The Snowball . . . . .	4	Going? . . . . .	15
Hail, Rain, and Sleet . . . . .	5	North and South, East and West . . . . .	16
Who Has the Penny? . . . . .	6	Sweet Daffodil . . . . .	17
First Ball Game . . . . .	6	Co' Boss . . . . .	17
Second Ball Game . . . . .	7	Where is the Church? . . . . .	18
Feeding the Pigeon . . . . .	8	Mistress Mary . . . . .	19
Shepherdess and Lambkins . . . . .	8	Who'll Go a-Bathing? . . . . .	19
The Rose is Red . . . . .	8	Dancing with the Leaves . . . . .	20
Pine-Tree and Beech-Tree . . . . .	9	Giddy, Goody Gander . . . . .	20
Where are You Going, My Pretty Maid? .	10	Little Betty Blue . . . . .	21
Sweeping Snow . . . . .	10	News of the Day . . . . .	22
The Music Ball . . . . .	10	Whose Little Dog art Thou? . . . . .	22
Child and Pussy . . . . .	11		

## RHYTHMIC GAMES

	PAGE		PAGE
Hippety-Hop to the Barber's Shop . . . .	23	Skipping Song . . . . .	30
Pease Porridge . . . . .	23	Over the Hills to Boston . . . . .	30
I Saw a Little Bird Go Hop . . . . .	24	Dancing Song . . . . .	31
Ring around a Rosy . . . . .	24	Rest . . . . .	32
Trumpet and Drum . . . . .	25	Motion . . . . .	32
The Way to London Town . . . . .	26	Hop! Little Rabbit . . . . .	33
Working in the Garden . . . . .	26	Kangaroo Brown . . . . .	33
To Market . . . . .	27	Going to Market . . . . .	34
Ring around a Rosy . . . . .	28	Hey-Diddle-Diddle! the Cat and the Fiddle	35
Shoe the Horse, Shoe the Mare . . . . .	28	Larry's Drum . . . . .	36
Handy Spandy, Jack-a-Dandy . . . . .	29	On Tiptoe . . . . .	37
Jack, be Nimble . . . . .	29		



# CONTENTS

## SONGS

	PAGE		PAGE
The Crickets . . . . .	38	The White-Throat . . . . .	47
Morning-Glories . . . . .	39	Apples . . . . .	47
In the Apple-Tree . . . . .	39	Gray Squirrels, Red Squirrels . . . . .	48
Up in the Morning . . . . .	40	The Winter Birds . . . . .	48
In November . . . . .	40	Wild Geese . . . . .	49
Little Brother Poppy . . . . .	41	On the Easter Morning . . . . .	50
Up and Down . . . . .	42	Thanks for Food . . . . .	50
Winter Sleep . . . . .	42	A Thanksgiving . . . . .	51
Sparrows . . . . .	43	Hurrah for Harvest Home! . . . . .	52
Spring Rain . . . . .	44	August Corn . . . . .	53
The Goldfinch . . . . .	45	Christmas, Merry Christmas . . . . .	54
I Would Like a Fiddle . . . . .	45	How We Know It's Christmas . . . . .	55
How They Go to Sleep . . . . .	46	Conservation . . . . .	56
All Jump Down . . . . .	46	Our Flag . . . . .	57

## GREETINGS

	PAGE		PAGE
Morning is Come . . . . .	58	On a Dark Morning . . . . .	60
Good Morning, Little Children! . . . . .	58	Good Afternoon!. . . . .	60
Good Morning! . . . . .	59	The Scissors-Grinder . . . . .	61
How Do You Do? . . . . .	59	The Balloon Man . . . . .	61

	PAGE
STREET CRIES . . . . .	63



## INDEX OF FIRST LINES

	PAGE		PAGE
All jump down . . . . .	46	Holly-wreaths, mistletoe . . . . .	55
Appos! Appos! . . . . .	63	Hop! little rabbit . . . . .	33
Aren't you afraid, sweet Daffodil? . . . . .	17	How do you do? . . . . .	59
Are you here, little lambkins dear? . . . . .	8	How old is Polly? . . . . .	3
A ring around a rosy . . . . .	24		
A snowball! A snowball! . . . . .	4	Ice-cream! . . . . .	63
		If you were a Pine-tree . . . . .	9
Baa! baa! black-sheep . . . . .	13	I heard a story once . . . . .	56
Baby likes his rattle . . . . .	36	In springtime I have often heard . . . . .	47
Bobby and Jim and Will . . . . .	31	In the sky . . . . .	49
Bow! wow! wow! whose little dog art thou? . . . . .	22	I saw a little bird go hop. . . . .	24
Bring a broom . . . . .	10	Is John Smith within? . . . . .	4
Brooms! Brooms! . . . . .	63	I throw it, you catch it . . . . .	6
		I throw it, you catch it . . . . .	7
Christmas, merry Christmas! . . . . .	54	I throw it, you catch it, this little music ball . . . . .	10
Climbing up the hill . . . . .	42	I would like a fiddle . . . . .	45
Co' Boss! Co' Boss! . . . . .	17		
Corn with finger high . . . . .	53	Jack, be nimble, Jack, be quick . . . . .	29
Crickets chirp the whole night through . . . . .	38	Jump! jump! Kangaroo brown . . . . .	33
Early ev'ry morning . . . . .	43		
Earth was brown, The . . . . .	44	Little Betty Blue . . . . .	21
		Little Brother Poppy . . . . .	41
Gentle waves come rolling in, The . . . . .	19		
Giddy Goody Gander . . . . .	20	Mistress Mary, quite contrary . . . . .	19
Goldenrod, milkweed pod . . . . .	40	Morning is come with golden light . . . . .	58
Goldfinch feeds, The . . . . .	45		
Good afternoon to children dear! . . . . .	60	'Nanos! 'Nanos! . . . . .	65
Good morning! good morning! . . . . .	59	Nice fresh fish! . . . . .	63
Good morning, little children . . . . .	58	Now we dig our garden . . . . .	26
Gray squirrels, red squirrels. . . . .	48		
		O come where the leaves are dancing . . . . .	20
Handy Spandy, Jack-a-Dandy . . . . .	29	Old Father Billy-Goat . . . . .	13
Have you a little garden? . . . . .	12	One, two, three, Follow me . . . . .	3
Here we climb . . . . .	39	On our tiptoes we run . . . . .	37
Hey-diddle-diddle! the cat and the fiddle . . . . .	35	Our pony's galloping over the hills . . . . .	30
High! high! high! . . . . .	39	Out in the orchard on the ground . . . . .	47
Hippety-hop to the barber's shop . . . . .	23	Oysta' buy-ah! . . . . .	65
Hippety-skip and away we go . . . . .	30		



# INDEX OF FIRST LINES

	PAGE		PAGE
Pease porridge hot . . . . .	23	To market, to market, to buy a penny bun . . .	34
Pigeon, coo . . . . .	2	Too! too! red balloons, blue balloons . . .	61
Plump little pigeon . . . . .	8	Tulip lifts her golden cup . . . . .	50
Pussy Cat, Pussy Cat, Where have you been? . . .	11	Two little birds in feathers gray . . . . .	48
Pussy, stay a furry ball . . . . .	11		
Rags! Old Ir'n! . . . . .	64	Up in the morning . . . . .	40
Rags! Old Ir'n! . . . . .	64		
Rags! Paper! . . . . .	64	We'll all jump up . . . . .	32
Ring around a rosy . . . . .	28	We'll all lie down and rest awhile . . . . .	32
Rose is red, The . . . . .	8	We love our native country's flag . . . . .	57
		We've cut our wheat . . . . .	52
See-saw, Up, down . . . . .	26	We were hungry little children . . . . .	50
Shoe the horse, Shoe the mare . . . . .	28	What does the clock in the hall say? . . . . .	14
Soft and light, the blanket white . . . . .	42	What does the hail say? . . . . .	5
Some things go to sleep in such a funny way! . . .	46	Where are you going, my pretty maid? . . . . .	10
'Tatoes! 'Tatoes! . . . . .	65	Where do all the flowers go? . . . . .	2
Tell me, good Neighbor, I pray . . . . .	22	Where is the church? . . . . .	18
Though it's a very cloudy day . . . . .	60	Which is the way the bunnikin ran? . . . . .	16
Ting, ting, ting, ting, . . . . .	61	Willy boy, Willy boy, where are you going? . . .	15
Ting, ting, ting, ting, . . . . .	2	Who has the penny? . . . . .	6
Thank you, Lord, for rip'ning grain . . . . .	51	Who's a bluebird? . . . . .	1
To market, to market, to buy a fat pig . . . . .	27		
		You take the trumpet and I'll take the drum . . .	25



## ILLUSTRATIONS

Have you a little garden? (Page 12) . . . . .	<i>Frontispiece</i>	
	<b>FACING PAGE</b>	
A snowball! a snowball! Let's roll up a beautiful snowball . . . . .		4
Pussy-cat, pussy-cat, where have you been? . . . . .		10
Who'll go a-bathing? . . . . .		20
Corn with finger high, pointing towards the sky . . . . .		52
Come and buy my new balloons . . . . .		62







# SONG DEVICES AND JINGLES

## DIALOGUES

### WHO'S A BLUEBIRD?

AGNES GRAY

*Smoothly*

TEACHER

CHILD

TEACHER

Who's a blue - bird? I'm a blue - bird. Who's a black - bird?  
Who's a sea - gull? I'm a sea - gull. Who's a spar - row?  
Who's a red - bird? I'm a red - bird. Who's a swal - low?  
Who's a gold - finch? I'm a gold - finch. Who's a rob - in?

CHILD

TEACHER

CHILDREN

I'm a black - bird, Just to - day, Just to - day.  
I'm a spar - row, Just to - day, Just to - day.  
I'm a swal - low, Just to - day, Just to - day.  
I'm a rob - in, Just to - day, Just to - day.

Different children will be chosen to sing individual answers, while the class will sing the final response — "Just to-day."



# WHAT LITTLE ANIMALS SAY

*Andantino*

TEACHER

CHILD TEACHER

CHILD TEACHER

CHILD TEACHER

CHILD

Pig-eon, coo, coo, Moo-cow, moo, moo, Lamb-kin, baa, baa, Black crow, caw, caw.  
 Night-owl, hoo, hoo, Kit-ten, mew, mew, Duck-ling, quack, quack, Hen, say cluck, cluck.

The musical score is for a song in 3/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line is divided into five parts: Teacher, Child, Teacher, Child, and Teacher. The piano accompaniment consists of a right hand and a left hand, both playing a simple melody.

# THE TRIANGLE

*Moderato*

TEACHER

CHILDREN

TEACHER

CHILDREN

TEACHER

CHILDREN

TEACHER

CHILDREN

Ting, ting, ting, ting, ting, ting, ting, ting, ting, ting, ting, ting, ting.

The musical score is for a song in 2/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line is divided into eight parts: Teacher, Children, Teacher, Children, Teacher, Children, Teacher, and Children. The piano accompaniment consists of a right hand and a left hand, both playing a simple melody.

# WHERE DO THE FLOWERS GO?

AGNES GRAY

TEACHER

CHILDREN

Where do all the flow-ers go? To their beds be-neath the snow.  
 Will they wak-en soon a-gain? Spring will call them, sun and rain.

The musical score is for a song in common time (C), key of C major. It features a vocal line and a piano accompaniment. The vocal line is divided into two parts: Teacher and Children. The piano accompaniment consists of a right hand and a left hand, both playing a simple melody.



# AGES

T. A.

*Allegretto*

TEACHER

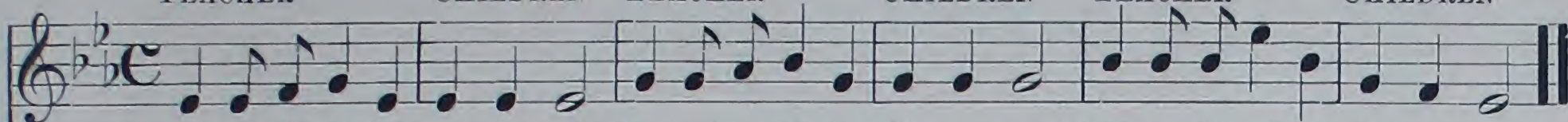
CHILDREN

TEACHER

CHILDREN

TEACHER

CHILDREN



How old is Polly? Four years old. How old is Molly? Five years old. How old is Dolly? Six years old.

## CLIMBING THE LADDER

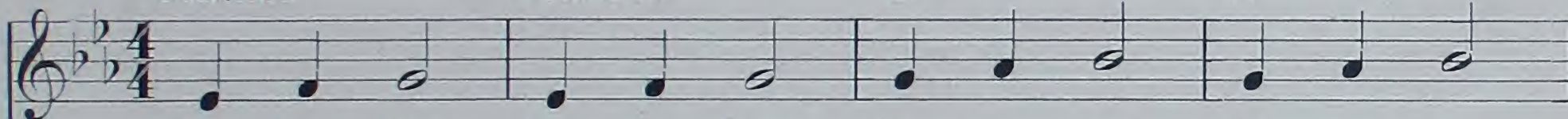
*Moderato*

TEACHER

CHILDREN

T.

C.



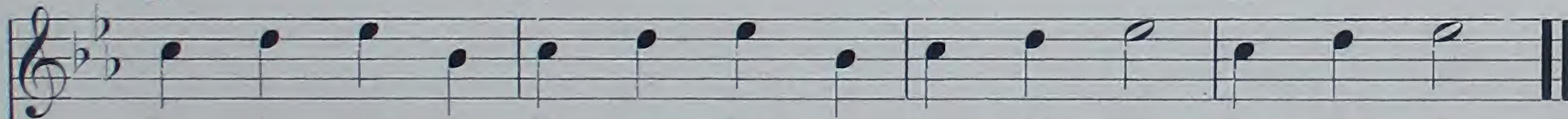
One, two, three, One, two, three, Fol - low me, Fol - low me,

T.

C.

T.

C.



Up the lad - der, Up the lad - der, Care - ful - ly, Care - ful - ly.



# IS JOHN SMITH WITHIN?

MOTHER GOOSE

T. C. T.

Is John Smith with - in ? Yes, that he is. Can he set a shoe ?

The musical score for 'Is John Smith within?' is in 2/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line has three parts: a Tenor (T.) part, a Contralto (C.) part, and another Tenor (T.) part. The lyrics are: 'Is John Smith with - in ? Yes, that he is. Can he set a shoe ?'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

C. BOTH

Aye, mar - ry, two. Here a nail and there a nail; Tick, tack, too!

The musical score for 'Aye, mar-ry, two. Here a nail and there a nail; Tick, tack, too!' is in 2/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line has two parts: a Contralto (C.) part and a Both part. The lyrics are: 'Aye, mar - ry, two. Here a nail and there a nail; Tick, tack, too!'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

# THE SNOWBALL

*Allegretto*

T. C. T.

A snow - ball, a snow - ball, let's roll up a beau - ti - ful snow - ball.

The musical score for 'The Snowball' is in 6/8 time with a key signature of two flats (Bb, Eb). It features a vocal line and a piano accompaniment. The vocal line has three parts: a Tenor (T.) part, a Contralto (C.) part, and another Tenor (T.) part. The lyrics are: 'A snow - ball, a snow - ball, let's roll up a beau - ti - ful snow - ball.'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. There are accents (>) over the first notes of the vocal parts and the piano part.





A SNOWBALL, A SNOWBALL. LET'S ROLL UP A BEAUTIFUL SNOWBALL.—Page 4.







# THE SNOWBALL

C. T. C.

As big and as round as we can . A snow - ball, A snow - ball.

*f* *p*

Detailed description: This is a musical score for a song titled 'THE SNOWBALL'. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a 'C.' (Canto) marking, followed by a 'T.' (Tenor) marking, and ends with another 'C.' marking. The lyrics are 'As big and as round as we can . A snow - ball, A snow - ball.' The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. It includes dynamic markings of *f* (forte) and *p* (piano). The music is in a simple, child-friendly style with a 4/4 time signature.

# HAIL, RAIN, AND SLEET

MARY SLADE  
*Quietly*

T. C. T.

1. What does the hail say? Knock, knock, knock. What does the rain say?  
T.\*2. What does the snow say? C. Snow - flakes all Down so gen - tly,

Pit - ter, pit - ter, pat - ter, pat - ter. What does the sleet say? Sh Sh Sh  
Soft - ly fall, We can - not hear their voic - es small.

1 2

1 2

Detailed description: This is a musical score for a song titled 'HAIL, RAIN, AND SLEET' by Mary Slade. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It begins with a 'T.' (Tenor) marking, followed by a 'C.' (Canto) marking, and ends with another 'T.' marking. The lyrics are '1. What does the hail say? Knock, knock, knock. What does the rain say? T.\*2. What does the snow say? C. Snow - flakes all Down so gen - tly,'. The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket. It includes dynamic markings of *f* (forte) and *p* (piano). The music is in a simple, child-friendly style with a 4/4 time signature.

\* The second stanza beginning "Snow-flakes all" will be sung by all children.



# WHO HAS THE PENNY?

Old Game (adapted)

*Moderato*

T. C. T. C.

Who has the pen - ny ? I have the pen - ny. Who has the key ? I have the key.

T. C. T. ALL

Who has the thim - ble ? I have the thim - ble. Don't let us see, Don't let us see.

# FIRST BALL GAME

*Moderato*

T. C. T. C.

I throw it, You catch it, I throw it, You catch it,



# FIRST BALL GAME

T. C. T. C.

I throw it, You catch it, I throw it, You catch it.

This musical score is for a song titled 'FIRST BALL GAME'. It features a vocal line and a piano accompaniment. The vocal line consists of two phrases, each with a 'T.' (Throw) and 'C.' (Catch) section. The piano accompaniment is in 4/4 time and includes a bass line with chords and a treble line with single notes. The key signature has one flat (B-flat).

# SECOND BALL GAME

T. C. T. C.

I throw it, You catch it, I throw it, You catch it,

T. C. T. C.

I throw it, You catch it, I throw it, You catch it.

This musical score is for a song titled 'SECOND BALL GAME'. It features a vocal line and a piano accompaniment. The vocal line consists of two phrases, each with a 'T.' (Throw) and 'C.' (Catch) section. The piano accompaniment is in 4/4 time and includes a bass line with chords and a treble line with single notes. The key signature has one flat (B-flat).



## FEEDING THE PIGEON

K. F.

T.

C.

Plump lit - tle pig - eon, what will you eat? Corn, if you please, that's yel - low and sweet.

The musical score for 'Feeding the Pigeon' is written in 3/8 time with a key signature of one sharp (F#). It features a vocal line with lyrics and a piano accompaniment. The vocal line includes a trill for the word 'Plump' and a fermata over the final note. The piano accompaniment consists of a simple melody in the right hand and a bass line in the left hand.

## SHEPHERDESS AND LAMBKINS

French Game

T.

C.

French

Are you here, Lit - tle Lamb-kins dear? Yes, yes, yes, gen - tle Shep - herd - ess.

The musical score for 'Shepherdess and Lambkins' is written in 2/4 time with a key signature of one flat (Bb). It features a vocal line with lyrics and a piano accompaniment. The vocal line includes a trill for the word 'Lit - tle' and a fermata over the final note. The piano accompaniment consists of a simple melody in the right hand and a bass line in the left hand.

## THE ROSE IS RED

Old Rhyme

*Allegretto*

T.

C.

T.

C.

T.

C.

T.

C.

The rose is red, (red,) The violet's blue, (blue,) The pink is sweet, (sweet,) And so are you, (you).

The musical score for 'The Rose is Red' is written in 3/4 time with a key signature of one flat (Bb). It features a vocal line with lyrics and a piano accompaniment. The vocal line includes trills for the words 'red', 'blue', and 'sweet', and a fermata over the final note. The piano accompaniment consists of a simple melody in the right hand and a bass line in the left hand.



# PINE-TREE AND BEECH-TREE

AGNES BLAKE

*Andantino*

TEACHER

1. If you were a Pine - tree what would you do?  
2. If you were a Beech - tree what would you do?

The musical score for the Teacher part is written in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 2/4. The melody is simple and consists of eighth and quarter notes. The piano accompaniment is in the left hand, using chords and single notes.

FIRST CHILD

1. I'd grow and grow - and grow so high, Un - til I al - most reached the sky.

The musical score for the First Child part is written in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 2/4. The melody is simple and consists of eighth and quarter notes. The piano accompaniment is in the left hand, using chords and single notes.

SECOND CHILD

2. I'd grow and grow and grow so wide, And stretch my arms on ev - 'ry side.

The musical score for the Second Child part is written in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 2/4. The melody is simple and consists of eighth and quarter notes. The piano accompaniment is in the left hand, using chords and single notes.



# WHERE ARE YOU GOING, MY PRETTY MAID?

MOTHER GOOSE

T. C.

Where are you go - ing, my pret - ty maid? I'm go - ing a milk - ing, sir, she said.

# SWEEPING SNOW

T. A.

*Allegretto*

TEACHER. Bring a broom; Brush the snow off; Bring a broom, While it's light.  
CHILD. Here's a broom; See me sweep it, Pret - ty snow, Soft and white.

# THE MUSIC BALL

T. A.

T.

C.

ALL

I throw it, You catch it,—This lit - tle mu - sic ball, And nev - er let it fall.



## CHILD AND PUSSY

AGNES BLAKE

*Moderato*

T. Pus - sy, stay a fur - ry ball; I don't like big cats at all.  
C. That is what I'd like to do, But you must stay lit - tle too.

## PUSSY CAT, PUSSY CAT, WHERE HAVE YOU BEEN?

MOTHER GOOSE

*Allegretto*

T

Pus - sy Cat, Pus - sy Cat, Where have you been?  
Pus - sy Cat, Pus - sy Cat, What did you there?

C

O I've been to Lon - don to vis - it the queen.  
I fright - ened a lit - tle mouse un - der her chair.

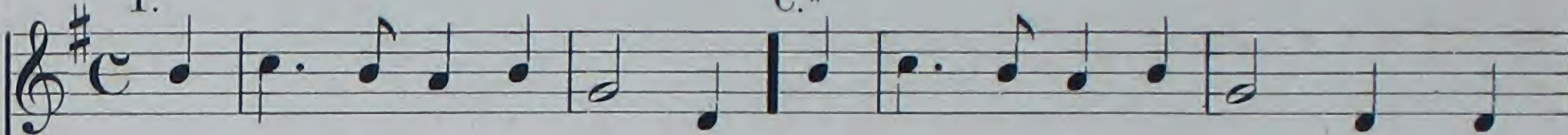


# HAVE YOU A LITTLE GARDEN?

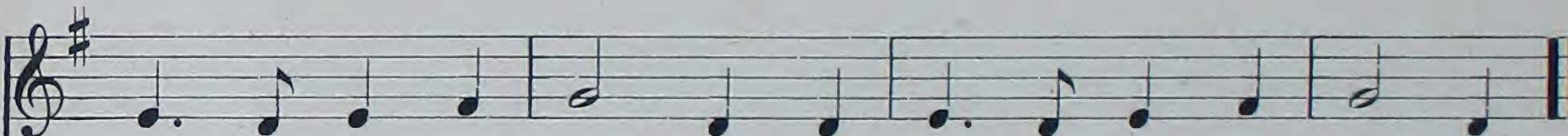
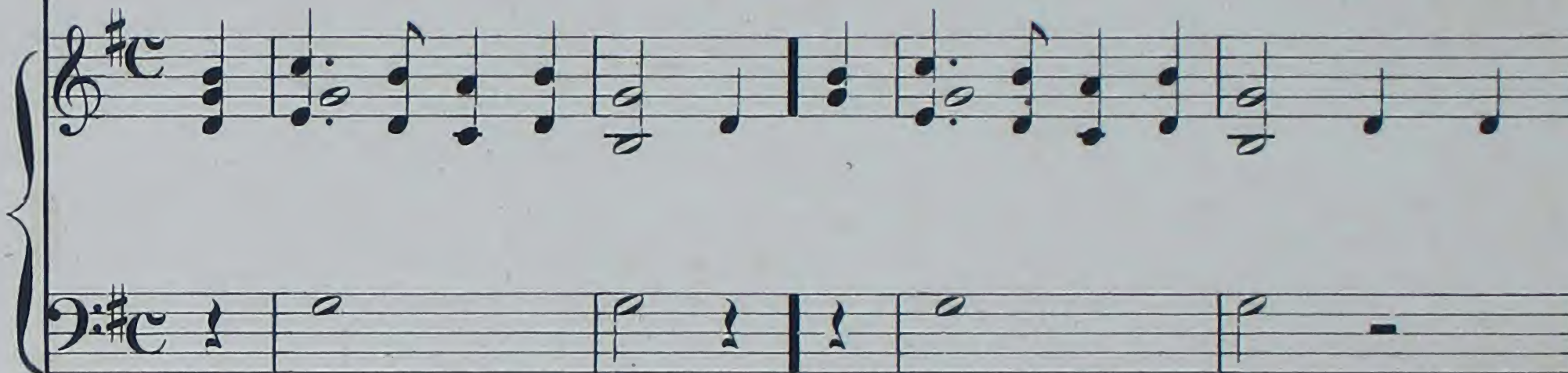
AGNES GRAY  
*Grazioso*

T.

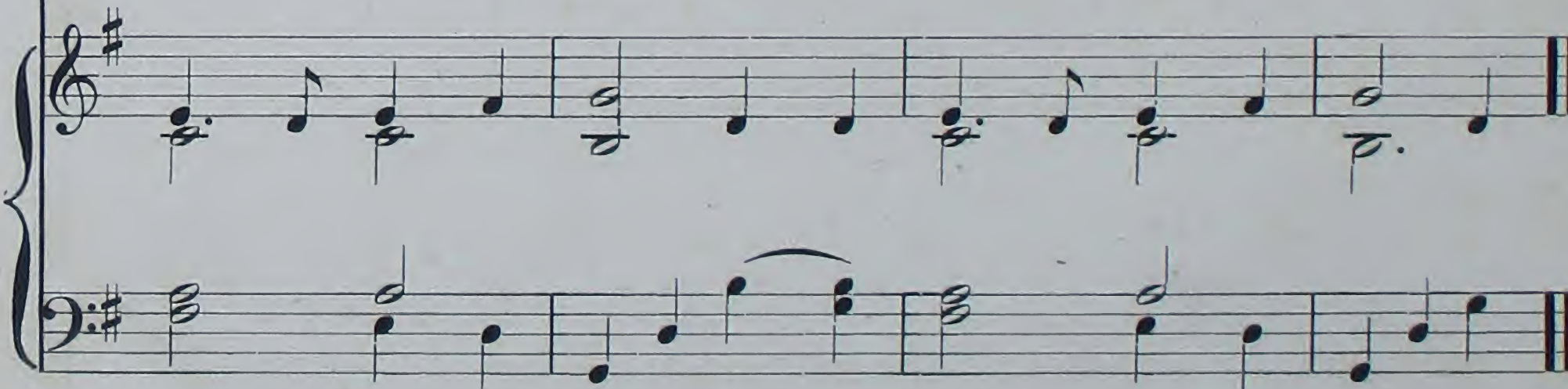
C.\*



Have you a lit - tle gar - den? O - yes, I have a gar - den, 1. Where  
2. Where  
3. Where  
4. Where



vi - o - lets are grow - ing, And tu - lips red are glow - ing.  
ros - es red and blow - ing, And li - lies white are show - ing.  
lark - spur blue is grow - ing, And pe - o - nies are glow - ing.  
mig - non - ette is blow - ing, And dai - sies white are show - ing.



\* Different children may be chosen to sing refrains.



## THE GOAT FAMILY

L. H.

*Moderato*

T. C. T.

Old Fa - ther Bil - ly Goat says "Baa! Baa! Baa! Baa!" Old Moth - er Nan - ny Goat says

C. T. C.

"Baa! Baa! Baa! Baa!" Dear lit - tle Kid - die Goat says "Baa! Baa! Baa! Baa!"

## BLACK-SHEEP, MOOLY-COW AND CLUCK-HEN

MOTHER GOOSE (altered)

*Allegro moderato*

T. C.

1. Baa! Baa! Black Sheep, have you any wool? Yes, sir, yes, sir, three bags full, baa! baa! baa!  
 2. Moo! Cow, have you an - y milk to - day? Quarts and quarts to give a - way. moo! moo! moo!  
 3. Cluck! Hen, have you an - y eggs, now say? Fresh ones in my nest of hay; cluck! cluck! cluck!



# CLOCK AND WATCH

MARY SLADE

*Moderato*

T.

C.

What does the clock in the hall say? Tick, tick, tick, tick.

The first system of the musical score. It features a vocal line (T.) and a piano accompaniment (C.). The vocal line is in treble clef with a key signature of two flats and a common time signature. The lyrics are "What does the clock in the hall say? Tick, tick, tick, tick." The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats and a common time signature. The piano part includes chords and single notes, with some measures marked with a 'V' symbol.

T.

C.

T.

What does the clock on the wall say? Tick, tick, tick, tick, tick, tick, tick, tick. What do the watches

The second system of the musical score. It features a vocal line (T.) and a piano accompaniment (C.). The vocal line is in treble clef with a key signature of two flats and a common time signature. The lyrics are "What does the clock on the wall say? Tick, tick, tick, tick, tick, tick, tick, tick. What do the watches". The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats and a common time signature. The piano part includes chords and single notes, with some measures marked with a 'V' symbol.

all say? Tick - a tick - a tick - a tick - a, Tick - a tick - a tick - a tick - a.

The third system of the musical score. It features a vocal line (T.) and a piano accompaniment (C.). The vocal line is in treble clef with a key signature of two flats and a common time signature. The lyrics are "all say? Tick - a tick - a tick - a tick - a, Tick - a tick - a tick - a tick - a." The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats and a common time signature. The piano part includes chords and single notes, with some measures marked with a 'V' symbol and a 'p' (piano) dynamic marking.



# WILLY BOY, WILLY BOY, WHERE ARE YOU GOING?

Old Rhyme

T. C.

Wil - ly boy, Wil - ly boy, where are you go - ing? Off to the

The first system of the song is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal line with a treble clef and a piano accompaniment with grand staves (treble and bass clefs). The vocal line begins with a 'T.' (Tutti) marking and ends with a 'C.' (Crescendo) marking. The lyrics are 'Wil - ly boy, Wil - ly boy, where are you go - ing? Off to the'.

T.

mead - ow to make the hay, Wil - ly boy, Wil - ly boy,

The second system continues the melody in the same key and time signature. It begins with a 'T.' marking. The lyrics are 'mead - ow to make the hay, Wil - ly boy, Wil - ly boy,'.

C.

May I go with you? Yes, come and help me all the day.

The third system concludes the piece with a 'C.' marking. The lyrics are 'May I go with you? Yes, come and help me all the day.' The system ends with a double bar line.



# NORTH AND SOUTH, EAST AND WEST

AGNES GRAY

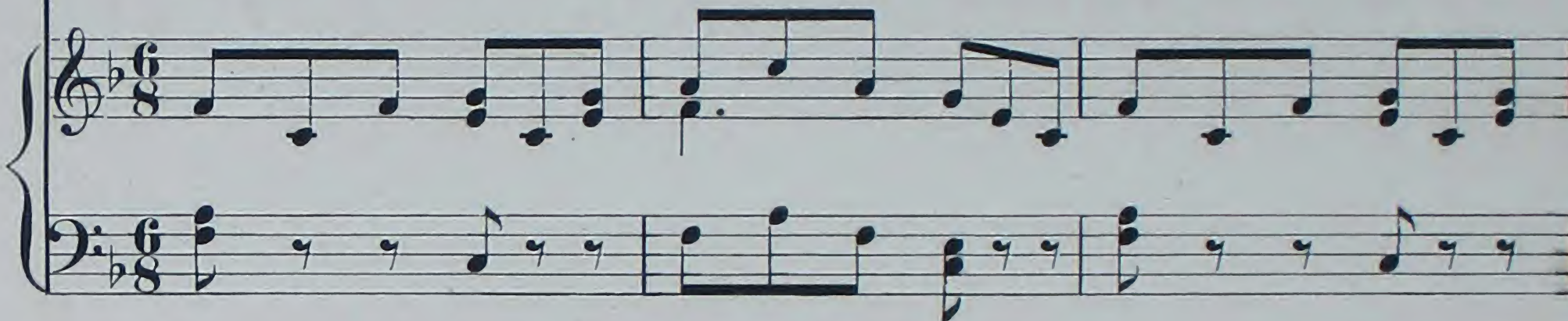
*Allegro moderato*

T.

C.



1. Which	is	the	way	the	bun - ni - kin	ran?	Off	to	the	North	the
2. Which	is	the	way	the	wood - peck - er	flew?	Off	to	the	South	the
3. Which	is	the	way	the	ka - ty - did	hopped?	Off	to	the	East	the
4. Which	is	the	way	the	sil - ver	fish swam?	Off	to	the	West	the

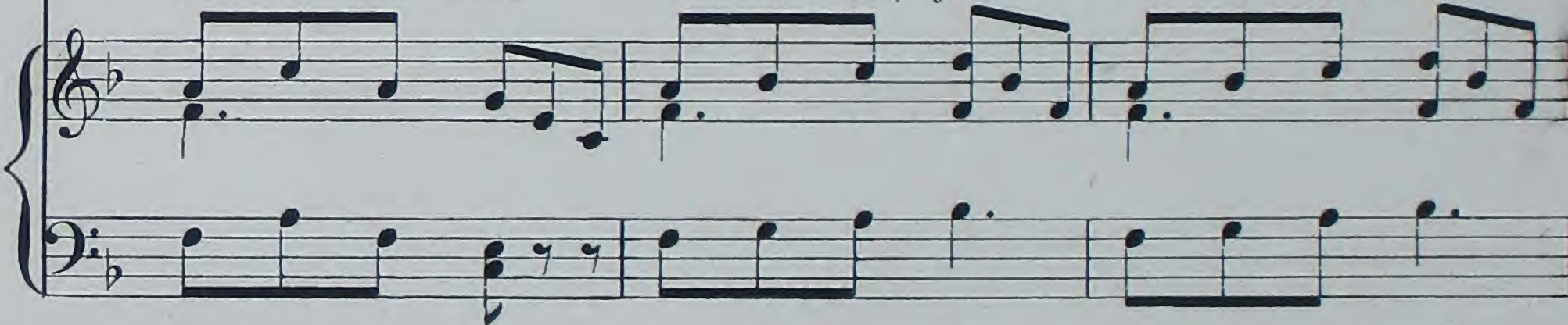


T.

C.



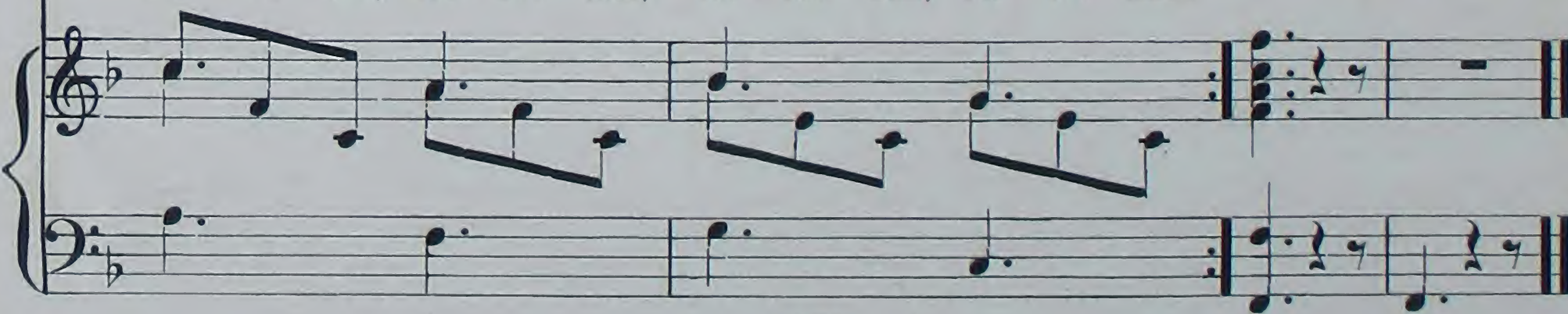
bun - ni - kin	ran.	Fol - low	him, you!	Fol - low	him, do!
wood - peck - er	flew.	Fol - low	him, you!	Fol - low	him, do!
ka - ty - did	hopped.	Fol - low	him, you!	Fol - low	him, do!
sil - ver	fish swam.	Fol - low	him, you!	Fol - low	him, do!



ALL



Fol - low him, fol - low him, fol - low him, fol - low him.





# SWEET DAFFODIL

AGNES GRAY

*Andantino*

T.

Aren't you a - fraid, sweet Daf - fo - dil, of snow and chill - ing storm?

The musical score for 'Sweet Daffodil' is in 6/8 time and B-flat major. The vocal line (T.) begins with a treble clef and a key signature of two flats. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right-hand part features a steady eighth-note accompaniment, while the left-hand part has a more melodic line with some rests.

C.

No! I've a bulb that gives me food; Earth keeps my root - lets warm.

The musical score continues with the vocal line (C.) and piano accompaniment. The vocal line ends with a double bar line. The piano accompaniment continues with the same eighth-note accompaniment in the right hand and a melodic line in the left hand.

## CO' BOSS!

*Moderato*

T.

C.

T.

C.

Co' Boss! Co' Boss! Co' Boss! Co' Boss! Co' Boss! Co' Boss!

The musical score for 'Co' Boss!' is in 6/8 time and B-flat major. The vocal line (T.) begins with a treble clef and a key signature of two flats. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right-hand part features a steady eighth-note accompaniment, while the left-hand part has a more melodic line with some rests.



# WHERE IS THE CHURCH?

Old Rhyme  
*Allegretto*  
T.

C.

T.

C.

Where is the church? Here is the church. Where is the stee - ple? Here is the stee - ple.

The first system of music features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 6/8. The vocal line alternates between Tenor (T.) and Contralto (C.) parts. The piano accompaniment consists of a steady eighth-note pattern in the right hand and dotted half-note chords in the left hand.

T.

C.

T.

C.

Where is the door? Here is the door. Show me the peo - ple; Here are the peo - ple.

The second system continues the melody and accompaniment. The vocal line alternates between Tenor (T.) and Contralto (C.) parts. The piano accompaniment maintains the same rhythmic pattern, with the left hand featuring longer note values and some ties.

T.

C.

ALL

Where is the bell? Up in the stee - ple; Ding a dong, ding! Ding a dong ding!

The third system concludes the piece. The vocal line alternates between Tenor (T.) and Contralto (C.) parts, ending with a final note for all (ALL). The piano accompaniment features a final chord in the right hand and a descending line in the left hand, ending with a double bar line.



# MISTRESS MARY

MOTHER GOOSE

*Moderato*

T.

Mis-tress Ma - ry, Quite con - tra - ry, How does your gar - den grow?

C.

With cock - le shells and lit - tle bells, And fair maids all in a row.

# WHO'LL GO A-BATHING?

MARY SLADE

*Moderato*

T. The gen - tle waves come roll - ing in; Who'll go a - bath - ing?  
C. Our suits are dry: We'll bring them in; We'll go a - bath - ing!



## DANCING WITH THE LEAVES

*Allegretto*

T.

O come where the leaves are danc - ing, O come on the au - tumn

C.

day. We'll come where the leaves are danc - ing And skip where the red leaves play.

## GIDDY, GOODY GANDER

MOTHER GOOSE

*Allegretto*

T.

C.

Giddy Goody Gander, Whither do you wander? Up stairs, down stairs, In my Lady's cham-ber.











# LITTLE BETTY BLUE

MOTHER GOOSE

*Moderato*

T.

The first system of the musical score is in 2/4 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line consists of quarter notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The piano accompaniment has a right hand with eighth-note chords and a left hand with single notes. The lyrics are: "Lit - tle Bet - ty Blue Lost her hol - i - day shoe; Now".

Lit - tle Bet - ty Blue Lost her hol - i - day shoe; Now

C.

The second system continues the melody. The vocal line has quarter notes: G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8. The piano accompaniment continues with similar patterns. The lyrics are: "what can lit - tle Bet - ty do? Give her an - oth - er Just".

what can lit - tle Bet - ty do? Give her an - oth - er Just

The third system concludes the piece. The vocal line has quarter notes: G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10. The piano accompaniment features a final chord in the right hand and a sustained chord in the left hand. The lyrics are: "like the oth - er, And then she can go in two. . . .".

like the oth - er, And then she can go in two. . . .



# NEWS OF THE DAY

MOTHER GOOSE

*Moderato*

T.

Tell me, good Neigh-bor, I pray, . . . What's the news of the day? . . .

C.

They say the bal-loon's gone up to the moon.

# WHOSE LITTLE DOG ART THOU?

FIRST CHILD

SECOND CHILD

Bow! wow! wow! Whose lit-tle dog art thou? Lit-tle Tom Tin-ker's dog; Bow! wow! wow!



## RHYTHMIC GAMES

### HIPPETY HOP TO THE BARBER SHOP

MOTHER GOOSE

*Allegro moderato*

The musical score for 'Hippety Hop to the Barber Shop' is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The lyrics are: 'Hip - pe - ty - hop to the bar - ber's shop To buy a stick of can dy; —' and 'One for you, One for me, One for Sis - ter San - dy.' The piano accompaniment features a steady eighth-note rhythm in the right hand and a more complex pattern of eighth and sixteenth notes in the left hand.

Hip - pe - ty - hop to the bar - ber's shop To buy a stick of can dy; —

One for you, One for me, One for Sis - ter San - dy.

### PEASE PORRIDGE

MOTHER GOOSE

*With accent*

The musical score for 'Pease Porridge' is written in 2/4 time with a key signature of one sharp (F-sharp). It consists of two systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The lyrics are: 'Pease por-ridge hot, Pease por-ridge cold, Pease por-ridge in the pot, Nine days old. Some like it hot, Some like it cold, Some like it in the pot, Nine days old.' The piano accompaniment features a steady eighth-note rhythm in the right hand and a more complex pattern of eighth and sixteenth notes in the left hand.

Pease por-ridge hot, Pease por-ridge cold, Pease por-ridge in the pot, Nine days old.  
Some like it hot, Some like it cold, Some like it in the pot, Nine days old.



# I SAW A LITTLE BIRD GO HOP

MOTHER GOOSE  
*Allegro moderato*

The musical score for 'I Saw a Little Bird Go Hop' is written in 2/4 time with a key signature of one flat (Bb). It features a vocal line and a piano accompaniment. The vocal line consists of two staves of music. The piano accompaniment consists of two staves of music. The lyrics are: 'I saw a lit - tle bird go hop, hop, hop, And I said "Lit - tle bird, will you stop, stop, stop?"' The music is in a simple, folk-like style with a moderate tempo.

I saw a lit - tle bird go hop, hop,

hop, And I said "Lit - tle bird, will you stop, stop, stop?"

# RING A-ROUND A ROSY

J. A.  
*Gaily*

The musical score for 'Ring a-Round a Rosy' is written in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line consists of two staves of music. The piano accompaniment consists of two staves of music. The lyrics are: '1. A ring a - round a ro - sy, The pink and pret - ty po - sy, A 2. And first you'll see us skip - ping, And then you'll see us trip - ping; A' The music is in a simple, folk-like style with a gaily tempo.

1. A ring a - round a ro - sy, The pink and pret - ty po - sy, A  
2. And first you'll see us skip - ping, And then you'll see us trip - ping; A



## RING A-ROUND A ROSY

ring a - round a ro - sy We'll make to - day.  
ring a - round a ro - sy So bright and gay.

## TRUMPET AND DRUM

*Allegro moderato*

You take the trum - pet and I'll take the drum, Pom! Pom! Pom!  
You take the trum - pet and I'll take the drum, Drum! Drum! Drum!

*p* Pom, pom, pom, pom, pom, pom! *f* Drrrrr um bum bum bum bum bum!



# THE WAY TO LONDON TOWN

MOTHER GOOSE

*Allegro*

See - saw, Up, down, Which is the way to Lon - don town?

One foot up, One foot down, This is the way to Lon - don town.

The musical score for 'The Way to London Town' is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It features a vocal melody line and a piano accompaniment consisting of a right-hand treble staff and a left-hand bass staff. The first system contains the first line of the song, and the second system contains the second line. The piano accompaniment includes chords and single notes that support the vocal melody.

# WORKING IN THE GARDEN

L. H.

*Allegro moderato*

FOLK SONG

1. Now we dig our gar - den, gar - den, gar - den,  
2. Now we rake our gar - den, gar - den, gar - den,  
3. Now we plant our gar - den, gar - den, gar - den,  
4. Now we hoe our gar - den, gar - den, gar - den,

The musical score for 'Working in the Garden' is written in 4/4 time with a key signature of one sharp (F-sharp). It features a vocal melody line and a piano accompaniment consisting of a right-hand treble staff and a left-hand bass staff. The first system contains the first line of the song, and the second system contains the second line. The piano accompaniment includes chords and single notes that support the vocal melody.



## WORKING IN THE GARDEN

Now we dig our gar - den in the ear - ly spring.  
 Now we rake our gar - den in the ear - ly spring.  
 Now we plant our gar - den in the ear - ly spring.  
 Now we hoe our gar - den in the ear - ly spring.

The musical score for 'Working in the Garden' is written in G major (one sharp) and 4/4 time. It features a single melodic line for the voice and a piano accompaniment consisting of a treble and bass clef. The melody is simple and repetitive, with lyrics that describe garden work in the spring.

## TO MARKET

MOTHER GOOSE  
*Allegro*

1. To mar - ket, to mar - ket, to buy a fat pig;  
 2. To mar - ket, to mar - ket, to buy a fat hog;

Home a - gain, home a - gain jig - ge - ty jig.  
 Home a - gain, home a - gain jig - ge - ty jog.

The musical score for 'To Market' is written in F major (two flats) and 6/8 time. It features a single melodic line for the voice and a piano accompaniment consisting of a treble and bass clef. The melody is lively and repetitive, with lyrics that describe a trip to the market and a dance.



# RING AROUND A ROSY

*Allegretto*

Ring a - round a ro - sy, Pock - et full of po - sy.

Nan and Phil, Kate and Will, Ring a - round a ro - sy.

The musical score for 'Ring Around a Rosy' is written in 2/4 time with a key signature of two flats (B-flat and E-flat). It consists of two systems. The first system has a vocal line and a piano accompaniment. The piano part features a rhythmic melody in the right hand and a bass line in the left hand. The second system continues the melody and includes the lyrics 'Nan and Phil, Kate and Will, Ring a - round a ro - sy.'

# SHOE THE HORSE, SHOE THE MARE

MOTHER GOOSE

*Moderato*

Shoe the horse, Shoe the mare, But let the lit - tle colt go bare.  
Har - ness horse, Har - ness mare, But let the lit - tle colt go bare.

The musical score for 'Shoe the Horse, Shoe the Mare' is written in 4/4 time with a key signature of one sharp (F-sharp). It consists of two systems. The first system has a vocal line and a piano accompaniment. The piano part features a rhythmic melody in the right hand and a bass line in the left hand. The second system continues the melody and includes the lyrics 'Shoe the horse, Shoe the mare, But let the lit - tle colt go bare. Har - ness horse, Har - ness mare, But let the lit - tle colt go bare.'



# HANDY SPANDY, JACK-A-DANDY

MOTHER GOOSE

*Moderato*

Han - dy Span - dy, Jack - a - Dan - dy Loves plum-cake and su - gar can - dy;  
Bought it at the can - dy-shop; Home he brought it, hop, hop, hop.

The musical score for 'Handy Spandy, Jack-a-Dandy' is written in G major (one sharp) and common time (C). It consists of two systems of three staves each. The first system contains the first line of the song, and the second system contains the second line. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked 'Moderato'.

# JACK, BE NIMBLE

*Allegro moderato*

Jack, be nim - ble, Jack, be quick. Jack jump o - ver the can - dle stick.

The musical score for 'Jack, Be Nimble' is written in G major (one sharp) and 3/4 time. It consists of two systems of three staves each. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The tempo is marked 'Allegro moderato'.



## SKIPPING SONG\*

*Allegro*

The first system of the musical score for 'SKIPPING SONG' consists of three staves. The top staff is a single melodic line in G major, 6/8 time, with a tempo marking of 'Allegro'. The lyrics 'Hip - pe - ty-skip and a - way we go, Four lit - tle skip - pers all in a row.' are written below the notes. The middle and bottom staves form a piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef, both in G major and 6/8 time.

The second system of the musical score continues the melody and accompaniment. The lyrics 'First we will skip to Lon - don town, O - ver the hill, now up, now down.' are written below the top staff. The musical notation follows the same structure as the first system, with a single melodic line and a two-part piano accompaniment.

\* The accompaniment may be repeated if a longer skip is required.

## OVER THE HILLS TO BOSTON

*Allegro*

T.

C.

The musical score for 'OVER THE HILLS TO BOSTON' features two vocal parts, Tenor (T.) and Contralto (C.), and a piano accompaniment. The top staff contains the vocal lines, with the Tenor part starting on a lower note than the Contralto part. The lyrics are: '1. Our po - ny's gal - lop - ing o - ver the hills, O - ver the hills to Bos - ton. 2. He leaps o'er brooks and he leaps o'er rills, Rills on the way to Bos - ton.' The middle and bottom staves provide the piano accompaniment in G major, 6/8 time. The tempo is marked 'Allegro'.



# DANCING SONG

Nursery Rhyme

*Allegro*

*mf*

Bob-by and Jim and Will, Sal-ly and Kate and Bill,

*p* *mf*

Off they skip to the mu-sic's sound, Danc-ing, danc-ing round and round.

*f* *p*

Bob-by and Jim and Will, Sal-ly and Kate and Bill.



## REST

AGNES GRAY  
*Andante*

*p*

We'll all lie down and rest a - while, In dark - ness, in dark - ness; We'll

*p*

all lie down and rest a - while, In dark - ness soft and still.

This musical score is for a piece titled 'REST' by Agnes Gray, marked 'Andante'. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a piano (*p*) dynamic and includes the lyrics 'We'll all lie down and rest a - while, In dark - ness, in dark - ness; We'll'. The piano accompaniment also starts with a piano (*p*) dynamic. The second system of the score continues the vocal line with the lyrics 'all lie down and rest a - while, In dark - ness soft and still.' and includes crescendo and decrescendo hairpins over the piano accompaniment.

## MOTION

AGNES GRAY  
*Allegro moderato*

*mf*

We'll all jump up and play a - while, In sun - shine, In sun - shine; We'll

*mf*

This musical score is for a piece titled 'MOTION' by Agnes Gray, marked 'Allegro moderato'. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a mezzo-forte (*mf*) dynamic and includes the lyrics 'We'll all jump up and play a - while, In sun - shine, In sun - shine; We'll'. The piano accompaniment also starts with a mezzo-forte (*mf*) dynamic.



## MOTION

all jump up and play a - while, And fro - lic with a will.

The musical score for 'MOTION' consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and features a simple melody with eighth and quarter notes. The piano accompaniment is in G major, 4/4 time, and features a steady eighth-note bass line and a melody of chords in the right hand.

## HOP! LITTLE RABBIT

T. A.

*Moderato*

Folk Song

1. Hop! lit - tle rab - bit, hop! hop! hop! Hop thro' the clo - ver, hop! then stop.  
2. Hop thro' the fields in sun and rain, Eat - ing your fill, then home a - gain.

The musical score for 'HOP! LITTLE RABBIT' is in G major, 4/4 time. It features a vocal line with two verses and a piano accompaniment. The piano accompaniment has a steady eighth-note bass line and a melody of chords in the right hand.

## KANGAROO BROWN

T. A.

Jump! Jump! Kan - ga - roo brown, Jump! Jump! Off to the town.  
Jump! Jump! Up - hill and down, Jump! Jump! Kan - ga - roo brown.

The musical score for 'KANGAROO BROWN' is in G major, 6/8 time. It features a vocal line with two verses and a piano accompaniment. The piano accompaniment has a steady eighth-note bass line and a melody of chords in the right hand.



# GOING TO MARKET

MOTHER GOOSE

*Allegretto*

The first system of music is in 2/4 time with a key signature of one sharp (F#). It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are: 'To mar - ket, to mar - ket, to buy a pen - ny bun. Home a - gain,

The second system continues the melody and accompaniment. The lyrics are: home a - gain, mar - ket is done. The piano part includes a mezzo-forte (*mf*) dynamic marking.

The third system concludes the piece with a final flourish in the piano accompaniment, marked with a forte (*f*) dynamic. The system ends with a double bar line.



# HEY-DIDDLE-DIDDLE! THE CAT AND THE FIDDLE

MOTHER GOOSE

*Allegro*

Hey did - dle - did - dle! The cat and the fid - dle, The

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The lyrics are "Hey did - dle - did - dle! The cat and the fid - dle, The". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The bass line features a steady eighth-note accompaniment.

cow jumped o - ver the moon. The lit - tle dog laughed to see such sport, And the

The second system of the musical score. The vocal line continues with the lyrics "cow jumped o - ver the moon. The lit - tle dog laughed to see such sport, And the". The piano accompaniment continues with the same musical structure, featuring a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

dish ran af - ter the spoon, the spoon, And the dish ran af - ter the spoon.

The third system of the musical score. The vocal line concludes with the lyrics "dish ran af - ter the spoon, the spoon, And the dish ran af - ter the spoon." The piano accompaniment concludes with the same musical structure, ending with a final cadence.



# LARRY'S DRUM

ALICE DEAN

*With accent*

1. Ba - by likes his rat - tle, Tom his su - gar - plum,  
2. Ba - by shakes his rat - tle, Tom - my eats his plum,

The first system of music is in 4/4 time with a key signature of one sharp (F#). It features a vocal melody on a single staff and a piano accompaniment on grand staff (treble and bass clefs). The piano part includes a rhythmic pattern of eighth notes in the bass clef.

Kit - ty likes her dol - ly, Lar - ry loves his  
Kit - ty rocks her dol - ly, Lar - ry beats his

The second system continues the melody and accompaniment. The piano part features a more complex rhythmic pattern in the bass clef, including sixteenth notes.

drum, d - r - r - r - um bum, Bum b - r - r - r - rum bum bum!

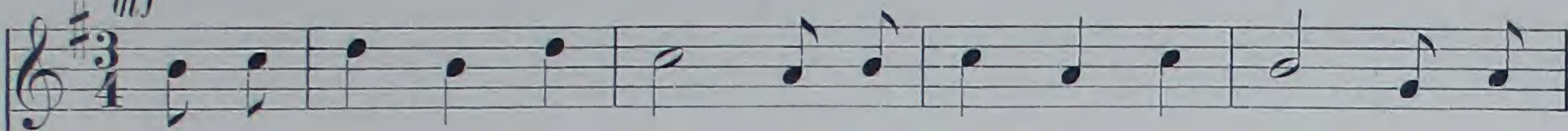
The third system concludes the piece with a final vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass clef.



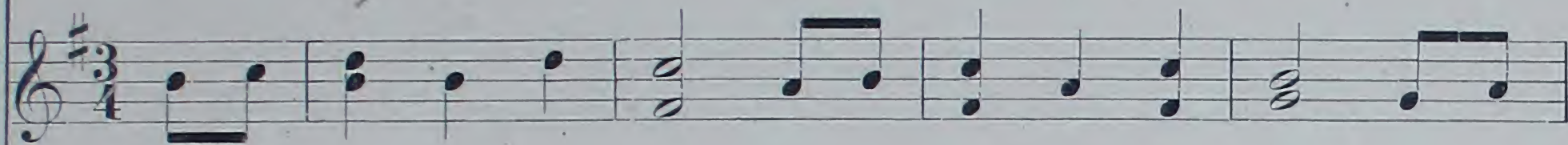
# ON TIPTOE

*Allegro*

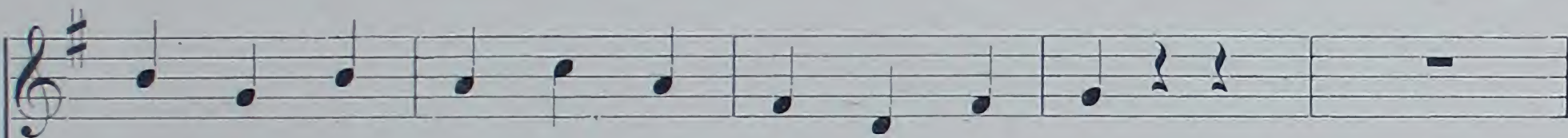
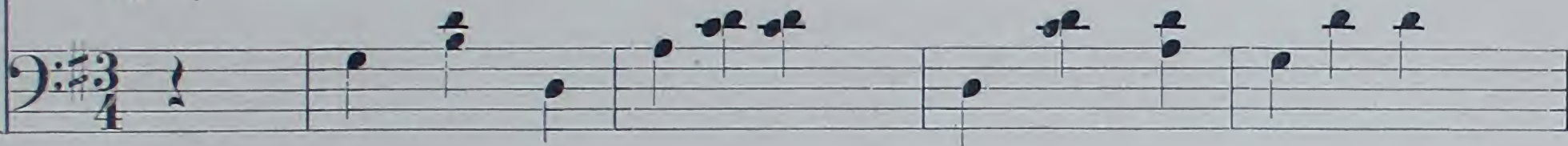
*mf*



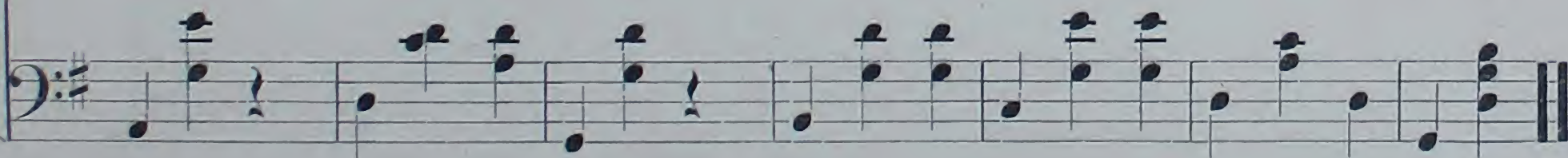
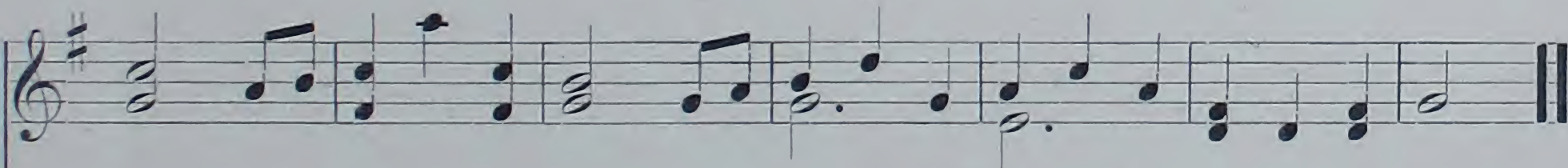
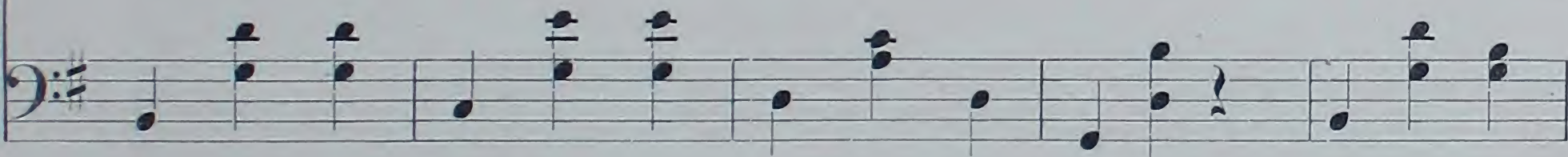
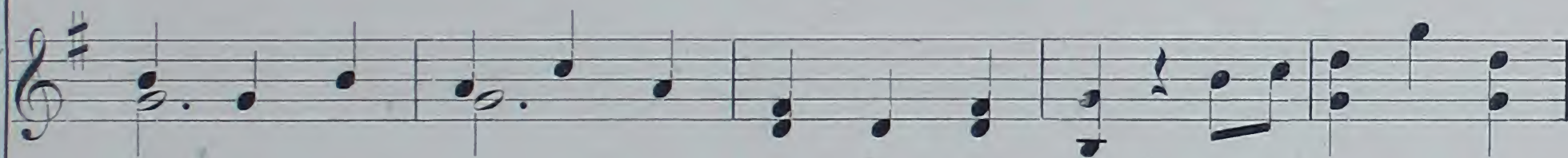
On our tip - toes we run, Full of fro - lic and fun, With a



*mf*



one, two, three, one, two, three, One, two, three, one.





# SONGS

## THE CRICKETS\*

*Quietly*

1. Crick - ets chirp the whole night through, In the dark - ness,  
2. First the crick - et, then his mate Pipes his note and  
3. Like the gen - tle crick - ets small We will sing, then

FIRST SECOND FIRST SECOND FIRST SECOND FIRST SECOND  
CRICKET CRICKET CRICKET CRICKET CRICKET CRICKET CRICKET CRICKET

in the dew.  
then doth wait.  
lis - ten all.

\* The refrain may be hummed or whistled.



# MORNING-GLORIES

Folksong

*Allegretto*

High! High, High! Morn - ing glo - ries blue and white

The musical score for 'Morning-Glories' is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Allegretto'. The lyrics are: 'High! High, High! Morn - ing glo - ries blue and white'. The piano accompaniment features a simple harmonic support for the vocal line.

Climb all day and sleep all night, High, high, high!

This block contains the continuation of the musical score for 'Morning-Glories'. The lyrics are: 'Climb all day and sleep all night, High, high, high!'. The musical notation continues on the same staves as the previous block, ending with a double bar line. The piano accompaniment includes some dynamic markings like 'f' (forte) and 'p' (piano) to indicate volume changes.

# IN THE APPLE-TREE

*Allegro moderato*

Here we climb, till we sit at rest At the top of the tree that we like best.

The musical score for 'In the Apple-Tree' is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Allegro moderato'. The lyrics are: 'Here we climb, till we sit at rest At the top of the tree that we like best.'. The piano accompaniment features a more active melody in the right hand and a supporting bass line in the left hand.



# UP IN THE MORNING

*Cheerfully*

1. Up in the morn - ing rise the vio - lets, Up in the  
 2. Up in the morn - ing fly the rob - ins, Up in the  
 3. Up in the morn - ing mists are go - ing, White lit - tle

morn - ing dai - sies new, Up! Up! Up!  
 morn - ing thrush - es too, Up! Up! Up!  
 clouds in skies of blue, Up! Up! Up!

# IN NOVEMBER

MARGARET ALLEN

*Andante sostenuto*

Gold en - rod, milk - weed pod, Leaves and ber - ries red,



## IN NOVEMBER

*p* *pp*

As - ters blue, White ones too, All have gone to bed.

*p* *pp*

The musical score for 'IN NOVEMBER' is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is simple and lyrical. The piano accompaniment consists of chords and single notes. The dynamics are marked as *p* (piano) and *pp* (pianissimo).

## LITTLE BROTHER POPPY

AGNES GRAY  
*Gaily*

*mf*

1. Lit - tle Broth - er Pop - py, . . sleep - ing in the ground,  
2. Off he throws his night - cap for wind to bear a - way,

*mf*

Wakes when the rain comes and looks . all a - round.  
Shakes out his yel - low flag and bids the sun good day.

The musical score for 'LITTLE BROTHER POPPY' is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is simple and lyrical. The piano accompaniment consists of chords and single notes. The dynamics are marked as *mf* (mezzo-forte).



## UP AND DOWN

T. A.

*Moderato*

Musical score for 'UP AND DOWN' in 2/4 time, key of B-flat major. The score is for voice and piano. The voice part has two lines of lyrics. The piano accompaniment consists of three staves: a right-hand treble staff and a left-hand bass staff. The tempo is marked 'Moderato'. Dynamics include 'mf' (mezzo-forte) in the second system. The first system has lyrics 'Climb - ing up the hill, Lit - tle birch - trees go;'. The second system has lyrics 'Run - ning down the hill, Lit - tle brook - lets flow.'.

Climb - ing up the hill, Lit - tle birch - trees go;

Run - ning down the hill, Lit - tle brook - lets flow.

## WINTER SLEEP

MARGARET ALLEN

*Andante*

Musical score for 'WINTER SLEEP' in 3/4 time, key of D major. The score is for voice and piano. The voice part has one line of lyrics. The piano accompaniment consists of three staves: a right-hand treble staff and a left-hand bass staff. The tempo is marked 'Andante'. Dynamics include 'p' (piano) in the first system and 'p' in the second system. The first system has lyrics 'Soft and light, the blan - ket white That cov - ers up the flow'rs.'.

Soft and light, the blan - ket white That cov - ers up the flow'rs.



## WINTER SLEEP

*p*

Warm and deep their qui - et sleep, 'Thro' all the win - ter hours.

*p*

This musical score for 'Winter Sleep' is in G major (one sharp) and 4/4 time. It features a vocal melody and a piano accompaniment. The vocal line begins with a piano (*p*) dynamic and consists of a series of quarter and eighth notes. The piano accompaniment is divided into two systems: the first system has a treble and bass staff with chords and moving lines, and the second system continues the accompaniment with a similar texture. The piece concludes with a final chord in the piano part.

## SPARROWS

MARY VANCE

*Allegro moderato*

*mf*

Ear - ly ev - 'ry morn - ing, peep, peep, peep, Ear - ly ev - 'ry eve - ning, peep, peep, peep.

*mf*

*cresc.* . . . . .

We can hear the sparrows gray, To their little children say, Peep, peep, peep, peep, peep, peep.

*cresc.* . . . . .

This musical score for 'Sparrows' is in B-flat major (two flats) and 4/4 time. It includes a vocal melody and a piano accompaniment. The tempo is marked 'Allegro moderato'. The vocal line starts with a mezzo-forte (*mf*) dynamic and features a series of eighth and quarter notes. The piano accompaniment also begins with *mf* and consists of chords and moving lines in both treble and bass staves. A crescendo (*cresc.*) is indicated over the final vocal phrase and the corresponding piano accompaniment. The score ends with a final chord in the piano part.



# SPRING RAIN

CECIL SPAULDING  
*Andantino*

1. The earth was brown, the earth was bare, And not a leaf, or  
2. The tulip raised her yellow cup, The crocus flow'rs they  
3. The violet opened wide her eyes, A - nem - o - nies made  
4. The fruit - trees bloomed in pink and white, The lilac flow - ered

*mf Allegro*  
flow'r was there, When down came the rain, pat - ter - ing, pour - ing, Down came the rain,  
hur - ried up, When down came the rain, pat - ter - ing, pour - ing, Down came the rain,  
haste to rise, When down came the rain, pat - ter - ing, pour - ing, Down came the rain,  
in the night, When down came the rain, pat - ter - ing, pour - ing, Down came the rain,

splash - ing and roar - ing, Down came the rain!



# THE GOLDFINCH

AGNES BLAKE

*Andantino*

The gold - finch feeds on the this - tle - seeds, In his coat of yel - low

This block contains the first system of the musical score for 'The Goldfinch'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Andantino'. The vocal line begins with a piano (*p*) dynamic and includes a crescendo hairpin. The piano accompaniment also starts with a piano (*p*) dynamic and includes a crescendo hairpin.

gay, . Then he flies a - way with his chil - dren gray, Far . a - way.

This block contains the second system of the musical score for 'The Goldfinch'. The vocal line continues with a mezzo-forte (*mf*) dynamic and includes a crescendo hairpin. The piano accompaniment also continues with a mezzo-forte (*mf*) dynamic and includes a crescendo hairpin. The system concludes with a piano (*p*) dynamic marking.

# I WOULD LIKE A FIDDLE

Folksong

*Gaily*

1. I would like a fid - dle, fid - dle, did - dle, Just a lit - tle fid - dle, bright and new.  
2. Then I'd learn to fid - dle, fid - dle, did - dle, Just a lit - tle tune, or may - be, two.

This block contains the musical score for 'I Would Like a Fiddle'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#) and the time signature is 4/4. The tempo is marked 'Gaily'. The vocal line includes two verses of lyrics. The piano accompaniment provides a rhythmic and harmonic foundation for the song.



## HOW THEY GO TO SLEEP

Anon.

*Andantino*

1. Some things go to sleep in such a fun - ny way!  
2. Chick - ens do the same a - stand - ing on their perch;  
3. Kit - tens curl up close in such a fuz - zy ball;

Lit - tle birds stand on one leg and tuck their heads a - way.  
Lit - tle mice lie soft and still as if they were in church.  
Hors - es hang their sleep - y heads all qui - et in their stall.

## ALL JUMP DOWN

*Moderato*

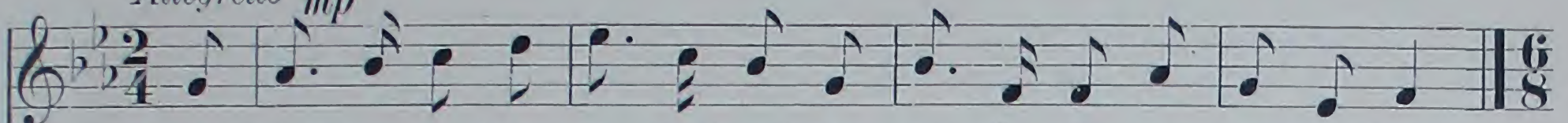
All jump down! All jump down! All jump down!



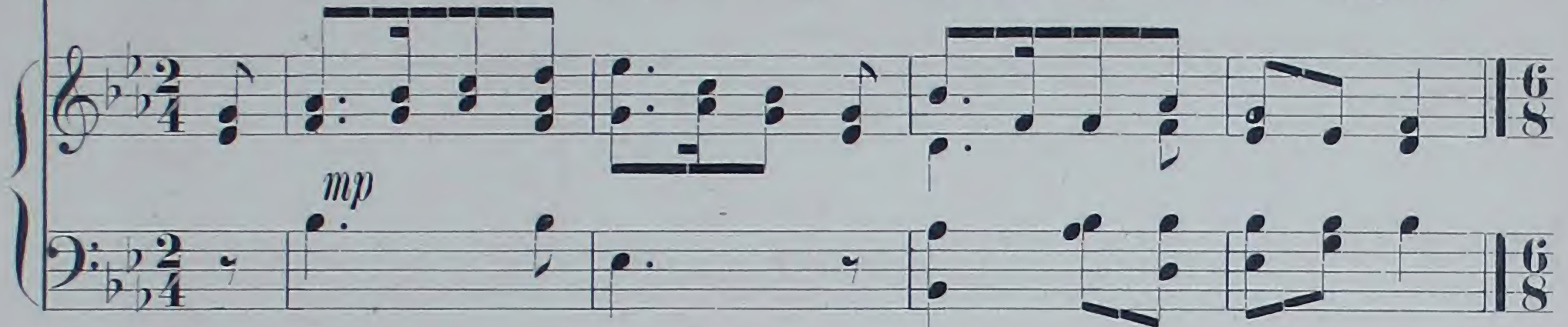
# THE WHITE-THROAT

MARGARET ALLEN

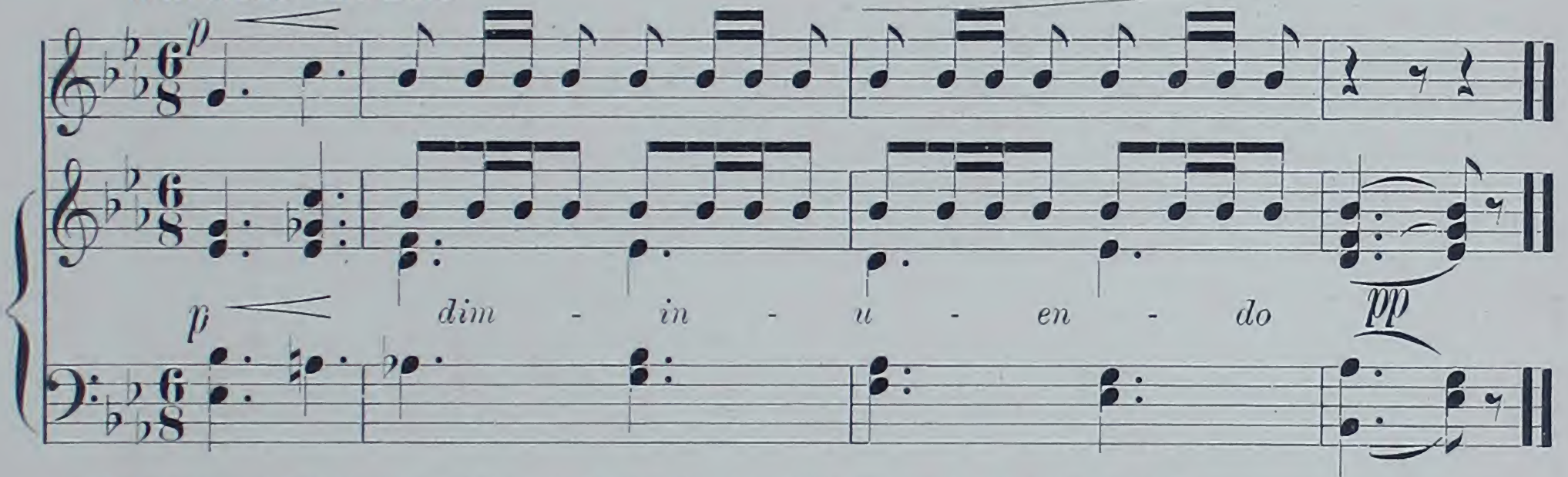
*Allegretto mp*



1. In spring-time I have of - ten heard The whis - tle of a wan-d'ring bird ;
2. In gar - den green he rests a while, Then northward flies for man-y a mile.
3. O lit - tle White-Throat Sparrow dear, I wish you'd stay the whole long year.



## WHISTLED REFRAIN

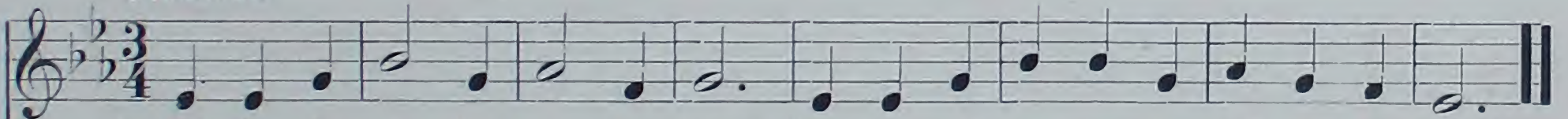


It is recommended that the refrain be whistled by one child at a time, or by the teacher.

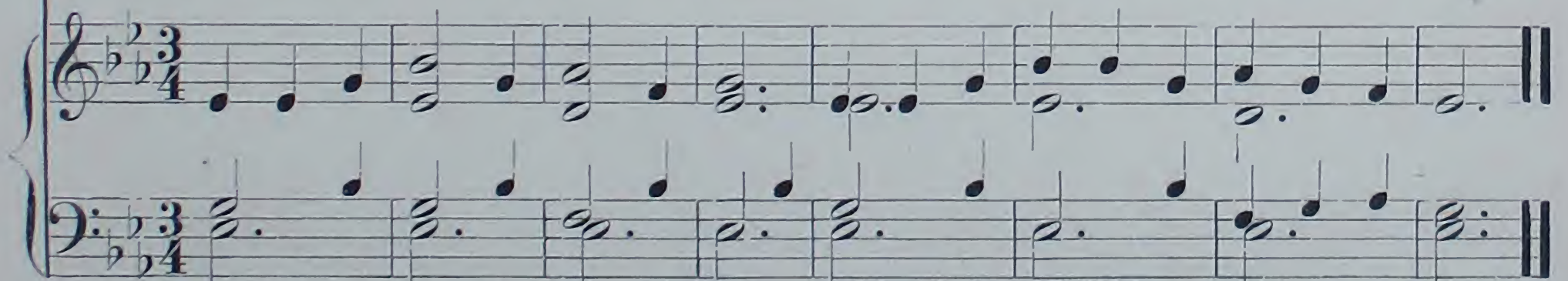
# APPLES

MARY SLADE

*Moderato*



1. Out in the or - chard on the ground, Bas - kets of ap - ples we chil-dren have found.
2. These are for bak - ing, these for pie ; These we are sav - ing to eat bye and bye.
3. These are for jel - ly, sweet and good ; Thank you, kind Ap - ple-tree, thank you for food.





## THE WINTER BIRDS

MARY BLAKE  
*Andantino*

1. Two lit - tle birds in feath - ers gray Met in the woods on a win - ter's day,  
2. What did the two lit - tle bir - dies say? Brave lit - tle hearts, they whis - tled gay,

Chick - a - dee - dee, Chick - a - dee - dee, Chick - a - dee - dee - dee dee - dee - dee.

The musical score for 'The Winter Birds' is written in a single system. It features a vocal line at the top and a piano accompaniment below. The vocal line is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piano accompaniment consists of two staves, treble and bass, also in B-flat and common time. The tempo is marked 'Andantino'. The lyrics are provided for two verses. The first verse ends with a double bar line. The second verse continues with a triplet of eighth notes followed by a half note, then another triplet of eighth notes followed by a half note, and finally a triplet of eighth notes followed by a half note. The piano accompaniment for the first verse consists of a series of chords in the right hand and single notes in the left hand. The piano accompaniment for the second verse consists of a series of chords in the right hand and single notes in the left hand.

## GRAY SQUIRRELS, RED SQUIRRELS

L. H.  
*Allegro moderato*

Gray squir - rels, red squir - rels, out in the park,

The musical score for 'Gray Squirrels, Red Squirrels' is written in a single system. It features a vocal line at the top and a piano accompaniment below. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The piano accompaniment consists of two staves, treble and bass, also in F# and C# and 3/4 time. The tempo is marked 'Allegro moderato'. The lyrics are provided for the first verse. The piano accompaniment for the first verse consists of a series of chords in the right hand and single notes in the left hand.



## GRAY SQUIRRELS, RED SQUIRRELS

Frol - ic and scam - per from day - light till dark.

This musical score is for the song 'Gray Squirrels, Red Squirrels'. It features a single vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line consists of a series of eighth and quarter notes. The piano accompaniment includes a treble and bass staff, with the bass staff featuring some chords and rests.

## WILD GEESE

MARGARET ALLEN

*Andantino*

In the sky, High, so high, Hear the voic - es cry - ing:

This is the first system of the musical score for 'Wild Geese'. It includes a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a half note followed by quarter notes. The piano accompaniment features a treble and bass staff, with the treble staff containing chords and the bass staff containing single notes.

In the fall, Wild - geese call As they're south - ward fly - ing.

This is the second system of the musical score for 'Wild Geese'. It continues the vocal line and piano accompaniment from the first system. The key signature and time signature remain the same. The vocal line ends with a quarter note and a final double bar line. The piano accompaniment also concludes with a double bar line.



# ON THE EASTER MORNING

MARY BLAKE  
*Andantino*

1. Tu - lip lifts her gold - en cup, Vio - let blue, Cro - cus, too,  
2. Grass is spring - ing fresh and green, Gen - tle breeze Wakes the trees,  
3. Lit - tle birds that north - ward flew Loud - ly sing, Praise their King.

Fra - grant lil - y fair looks up On the East - er morn - ing.  
Li - lac ev - 'ry - where is seen On the East - er morn - ing.  
Chil - dren lift your voic - es too, On the East - er morn - ing.

# THANKS FOR FOOD

MARGARET ALLEN  
*Andante sostenuto*

We were hun - gry lit - tle chil - dren; Now we all are fed,



## THANKS FOR FOOD

Thanks we give for milk and por - ridge, Thanks for dai - ly bread.

The musical score for 'Thanks for Food' is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: 'Thanks we give for milk and por - ridge, Thanks for dai - ly bread.' The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The melody is simple and hymn-like, with a final double bar line.

## A THANKSGIVING

MARGARET ALLEN

*Moderato*

*mf*

1. Thank you, Lord, for rip - 'ning grain, Grow - ing on the sun - ny plain.  
 2. Thank you, Lord, for sun - shine bright, Moon and stars that shine by night;  
 3. Thank you, Lord, for home and friends, For our life that nev - er ends.

The musical score for 'A Thanksgiving' is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Moderato' and the dynamic is 'mf'. The lyrics are: '1. Thank you, Lord, for rip - 'ning grain, Grow - ing on the sun - ny plain. 2. Thank you, Lord, for sun - shine bright, Moon and stars that shine by night; 3. Thank you, Lord, for home and friends, For our life that nev - er ends.' The piano accompaniment consists of two staves, treble and bass, with a key signature of three flats. The melody is simple and hymn-like, with a final double bar line.

Thank you, Lord, for cows that give Whole-some milk on which we live.  
 Clothes and shel - ter, fires that warm In the win - ter's cold and storm.  
 Thank you, Lord, for joy and love, Best of gifts from Heav'n a - bove.

The musical score for 'A Thanksgiving' continues on a second system. The voice part is on a single staff with a treble clef and a key signature of three flats. The piano accompaniment consists of two staves, treble and bass, with a key signature of three flats. The melody is simple and hymn-like, with a final double bar line.



# HURRAH FOR HARVEST HOME!

LAURENCE HUTTON

*Joyfully*

*mf*

1. We've cut our wheat and we've brought it in, Hur -  
 2. Po - ta - toes deep in the cel - lar lie, Hur -  
 3. Now glad shall be our Thanks - giv - ing Day, Hur -

rah for Har - vest Home! . . . Our gold - en grain is  
 rah for Har - vest Home! . . . And yel - low pump-kins that  
 rah for Har - vest Home! . . . And rich and poor shall

in the bin, Hur - rah for Har - vest Home! . . . And  
 make good pie, Hur - rah for Har - vest Home! . . . And  
 all be gay, Hur - rah for Har - vest Home! . . . And





CORN WITH FINGER HIGH, POINTING TOWARDS THE SKY.—Page 53.







# HURRAH FOR HARVEST HOME!

*f*

work was hard, but work will win; Hur - rah for Har - vest Home! . .  
 ap - ples stored in at - ties high, Hur - rah for Har - vest Home! . .  
 thanks we'll sing and thanks we'll say For hap - py Har - vest Home! . .

*f*

# AUGUST CORN

MARGARET ALLEN

*Allegro moderato*

Corn with fin - ger high Point - ing toward the sky,

*mf*

Says "Now thank - ful be, Food is here for thee."

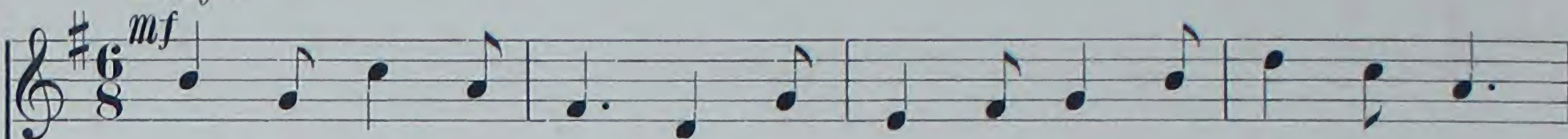
*mf*



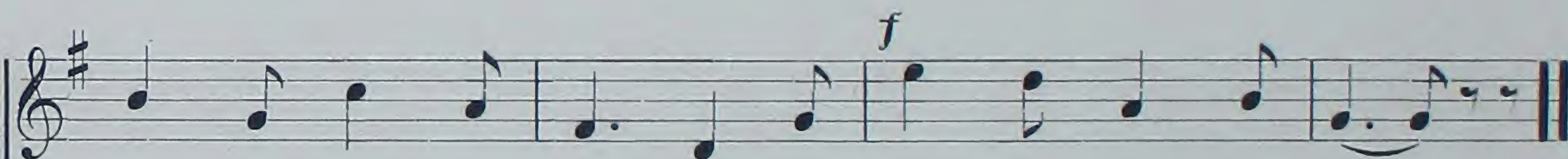
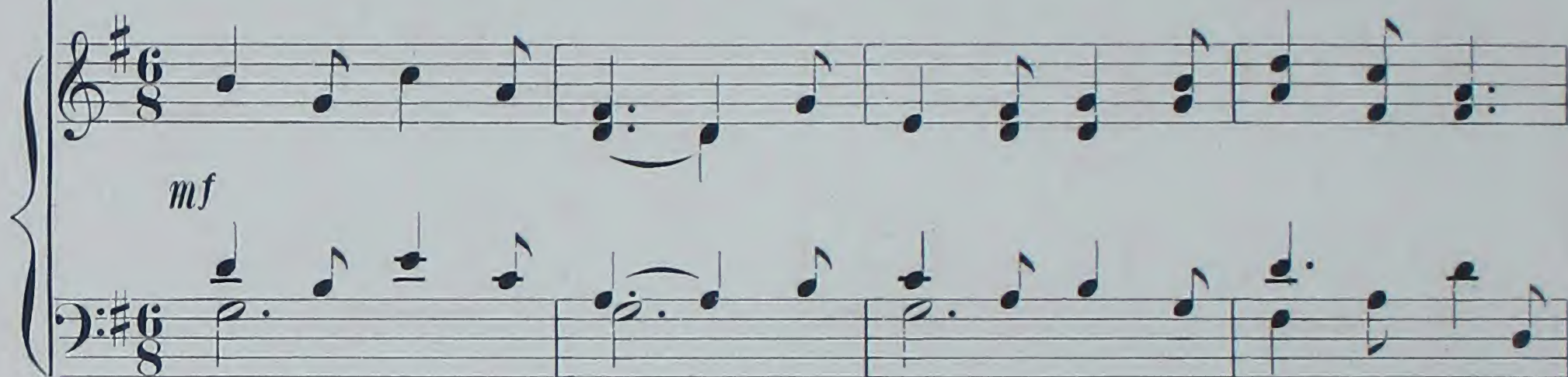
# CHRISTMAS, MERRY CHRISTMAS!

MARY SLADE

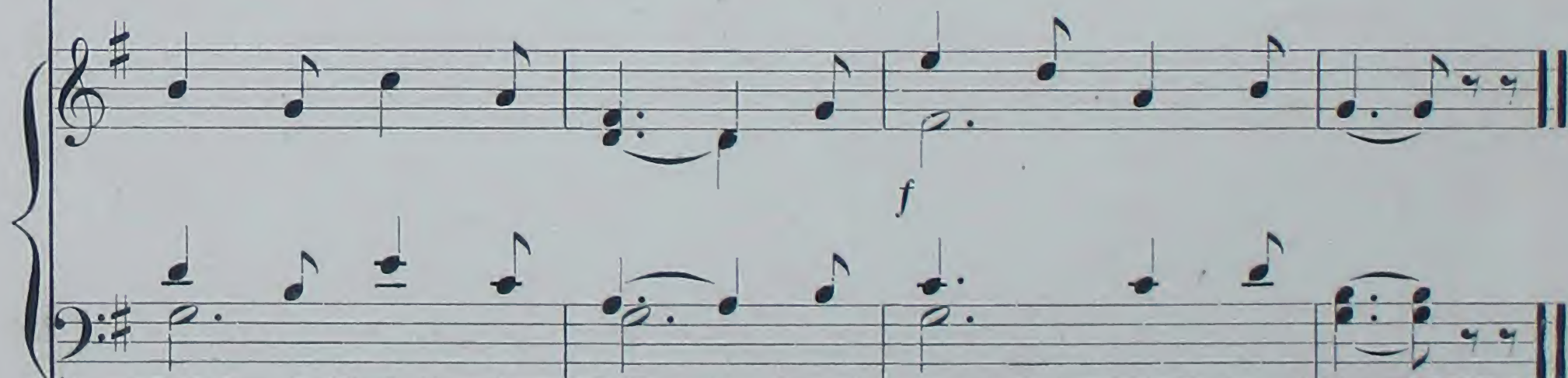
*Allegro*



1. Christ - mas, mer - ry Christ - mas! With bells that ring while chil - dren sing,
2. Christ - mas, mer - ry Christ - mas! With books and toys for girls and boys,
3. Christ - mas, mer - ry Christ - mas! With tur - key, pies and glad sur - prise,
4. Christ - mas, mer - ry Christ - mas! With love for all both great and small,



Christ - mas, mer - ry Christ - mas Is com - ing soon we know.  
Christ - mas, mer - ry Christ - mas Will come when north winds blow.  
Christ - mas, mer - ry Christ - mas, A feast where - e'er we go.  
Christ - mas, mer - ry Christ - mas Brings joy to high and low.

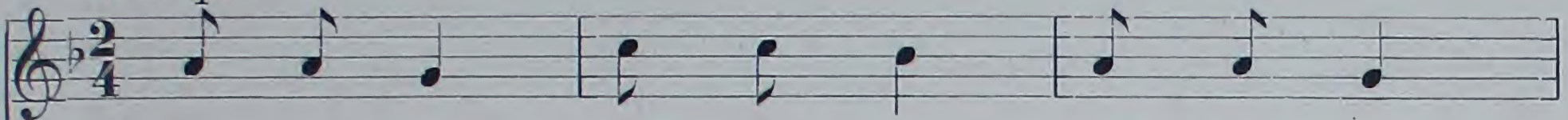




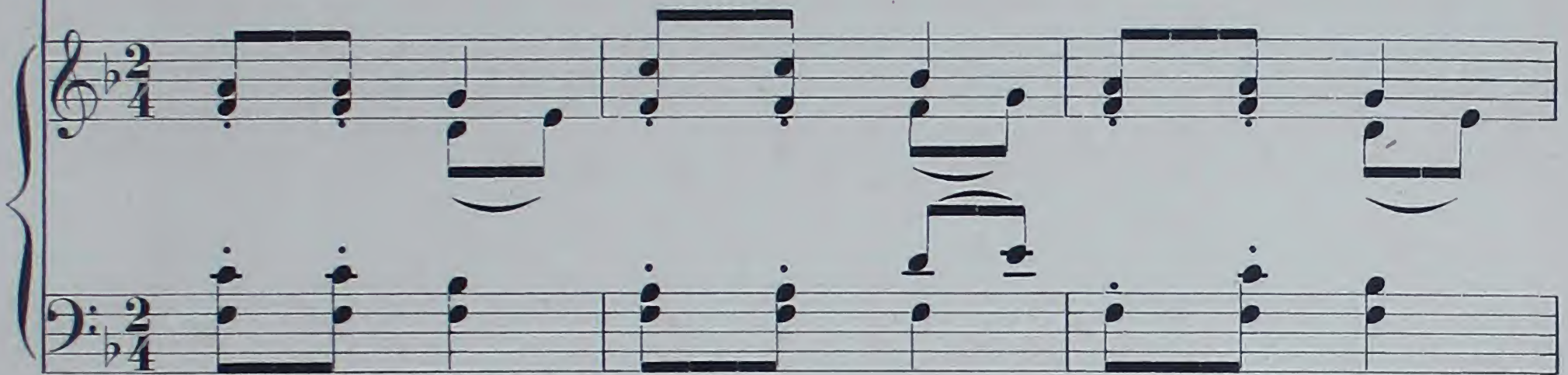
# HOW WE KNOW IT'S CHRISTMAS

MARY BLAKE

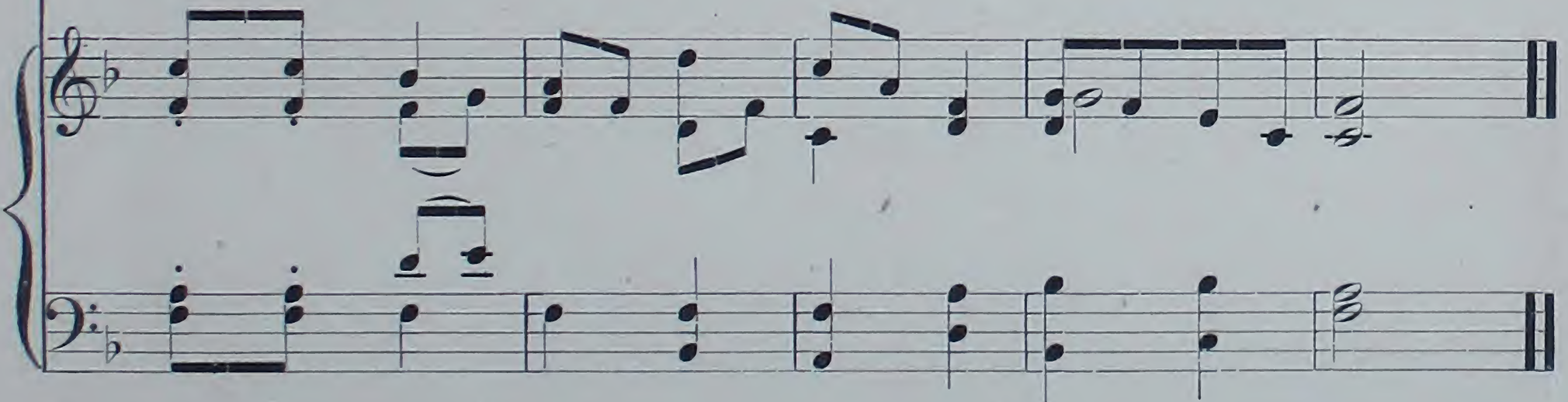
*With spirit*



1. Hol - ly - wreaths, mis - tle - toe, Twink - ling lights  
2. Mer - ry girls, jol - ly boys, Horns and drums  
3. Pret - ty things we have made, Near the tree  
4. Ev - 'ry one kind and dear, Thoughts of love,



all a - glow Tell of hap - py Christ - - mas.  
mak - ing noise Tell of hap - py Christ - - mas.  
neat - ly laid Tell of hap - py Christ - - mas.  
words of cheer Tell of hap - py Christ - - mas.





# CONSERVATION

MARGARET ALLEN

*Moderato*

1. I heard a storey and once that said A  
2. We'll eat our bread and save the crumbs Till

The first system of music is in 2/4 time with a key signature of one sharp (F#). It features a vocal melody on a single staff and a piano accompaniment on two staves (treble and bass clef). The lyrics are: 1. I heard a storey and once that said A; 2. We'll eat our bread and save the crumbs Till.

naugh - ty girl once walked on bread, And she had heard, I'm  
Neigh - bor Spar - row chirp - ing comes; For lit - tle chil - dren

The second system continues the melody and accompaniment. The lyrics are: naugh - ty girl once walked on bread, And she had heard, I'm; Neigh - bor Spar - row chirp - ing comes; For lit - tle chil - dren.

*poco rit.* . . . . .  
ve - ry sure, Of hun - gry birds and chil - dren poor.  
when they're good Will nev - er, nev - er waste their food.

*poco rit.* . . . . .

The third system concludes the piece. It includes the tempo marking *poco rit.* (ritardando). The lyrics are: ve - ry sure, Of hun - gry birds and chil - dren poor; when they're good Will nev - er, nev - er waste their food.



# OUR FLAG

MARGARET ALLEN

*In March style*

*mf*

1. We love our na - tive coun - try's flag, The  
2. We love our na - tive coun - try's flag, The  
3. We love our *mf* our na - tive coun - try's flag, The

red, the white and blue; We love its star - ry  
blue, the white and red; It tells us of the  
blue, the red and white; And ev - 'ry child who's

clus - ter bright, Its col - ors strong and true.  
sol - diers brave Who for their coun - try bled.  
pure and good Helps keep our ban - ner bright.



# GREETINGS MORNING IS COME

MARY SLADE  
*Allegretto*

Morn - ing is come with gold - en light, Mak - ing the world all

new and bright: Good morn - ing! Good morn - ing! Good morn - ing!

## GOOD MORNING, LITTLE CHILDREN\*

1. Good morn - ing, lit - tle chil - dren; . how do you do?  
2. I'm ve - ry well I thank you; And how are . . you?

\* Or "Good afternoon, dear children."



# GOOD MORNING !

MARY SLADE  
*Allegretto*

Good morn - - ing! Good morn - - ing! For

this is an - oth - er morn - ing; Good morn - - - ing!

# HOW DO YOU DO?

*Allegro moderato*  
TEACHER, THEN CHILDREN

How do you do, and how do you do? And how do you do a - gain?



# ON A DARK MORNING

MARY SLADE

*Allegretto*

Though it's a ver - y cloud - y day, Here in our room it's

The first system of musical notation for 'ON A DARK MORNING'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: 'Though it's a ver - y cloud - y day, Here in our room it's'.

bright and gay; Good - morn - ing! Good - morn - ing!

The second system of musical notation for 'ON A DARK MORNING'. It continues the vocal line and piano accompaniment. The lyrics are: 'bright and gay; Good - morn - ing! Good - morn - ing!'.

# GOOD AFTERNOON!

*Moderato*

T. Good af - ter - noon! Good af - ter - noon to chil - dren dear!  
C. Good af - ter - noon! Good af - ter - noon! a - gain we're here!

The first system of musical notation for 'GOOD AFTERNOON!'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: 'T. Good af - ter - noon! Good af - ter - noon to chil - dren dear! C. Good af - ter - noon! Good af - ter - noon! a - gain we're here!'.



## THE SCISSORS-GRINDER

*Rather Slowly*

Musical score for 'The Scissors-Grinder' in 4/4 time, key of B-flat major. The score consists of two systems, each with a vocal line, a piano accompaniment (treble and bass staves), and lyrics. The tempo is marked 'Rather Slowly'. The melody is simple, using quarter notes with accents. The piano accompaniment features a steady bass line of quarter notes in the right hand and whole notes in the left hand.

System 1:  
Vocal: Ting, ting, ting, ting, Ting, ting, ting, ting,  
Piano: Treble and Bass staves with accompaniment.

System 2:  
Vocal: Ting, ting, ting, ting, Ting, ting, ting, ting.  
Piano: Treble and Bass staves with accompaniment.

## THE BALLOON MAN

T. A.

Musical score for 'The Balloon Man' in 6/8 time, key of B-flat major. The score consists of two systems, each with a vocal line, a piano accompaniment (treble and bass staves), and lyrics. The tempo is marked 'T. A.' (Tanto Allegro). The melody is simple, using quarter notes and eighth notes. The piano accompaniment features a steady bass line of quarter notes in the right hand and eighth notes in the left hand.

System 1:  
Vocal: Too, Too, Too too too too too too,  
Piano: Treble and Bass staves with accompaniment.

System 2:  
Vocal: (Continuation of the melody)  
Piano: Treble and Bass staves with accompaniment.



# THE BALLOON MAN

too too too too too too, Red bal - loons, Blue bal - loons,

The first system of the musical score for 'The Balloon Man'. It consists of three staves. The top staff is a single melodic line in G major (one flat) with a 2/4 time signature. It contains six measures of music, with the lyrics 'too too too too too too, Red bal - loons, Blue bal - loons,' written below. The bottom two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a simple bass line. The piano part also spans six measures.

Come and buy my new bal - loons, Too Too,

The second system of the musical score. It continues the melody and piano accompaniment from the first system. The top staff has four measures with the lyrics 'Come and buy my new bal - loons, Too Too,'. The piano accompaniment continues for four measures.

Too too too too too too, too too too too too too.

The third and final system of the musical score on this page. The top staff has eight measures of music, with the lyrics 'Too too too too too too, too too too too too too.' The piano accompaniment continues for two measures, ending with a double bar line.



# STREET CRIES

1

*Moderato*

Nice fresh fish! Nice fresh fish! Nice fresh fish! Nice fresh fish!

This musical score is for the first piece, 'Nice fresh fish!'. It is in 4/4 time and B-flat major. The melody is written on a single treble staff, featuring a simple, repetitive pattern of quarter notes. The piano accompaniment consists of two staves (treble and bass) with a steady, rhythmic accompaniment of quarter notes. The lyrics are 'Nice fresh fish!' repeated four times.

2

*Rather slowly*

Ice - cream! Ice - cream! Ice - cream!

This musical score is for the second piece, 'Ice - cream!'. It is in 4/4 time and D major. The melody is written on a single treble staff, featuring a simple, repetitive pattern of quarter notes. The piano accompaniment consists of two staves (treble and bass) with a steady, rhythmic accompaniment of quarter notes. The lyrics are 'Ice - cream!' repeated three times.

3

*Allegro moderato*

Ap - pos! Ap - pos! Pie ap - pos!

This musical score is for the third piece, 'Ap - pos! Ap - pos! Pie ap - pos!'. It is in 4/4 time and B-flat major. The melody is written on a single treble staff, featuring a simple, repetitive pattern of quarter notes. The piano accompaniment consists of two staves (treble and bass) with a steady, rhythmic accompaniment of quarter notes. The lyrics are 'Ap - pos! Ap - pos! Pie ap - pos!'.

4

*Moderato*

Brooms! Brooms! Brooms! Brooms!

This musical score is for the fourth piece, 'Brooms! Brooms! Brooms! Brooms!'. It is in 3/4 time and D major. The melody is written on a single treble staff, featuring a simple, repetitive pattern of quarter notes. The piano accompaniment consists of two staves (treble and bass) with a steady, rhythmic accompaniment of quarter notes. The lyrics are 'Brooms! Brooms! Brooms! Brooms!'.



# STREET CRIES

5  
*Moderato*

Rags! Pa - per! Rags! Pa - per! Rags! Pa - per! Rags! Pa - per!

6  
*Andante*

Rags! Old Ir'n! Rags! Old Ir'n! Rags! Old Ir'n!

7  
*Andante*

Rags! Old Ir'n! Rags! Old Ir'n! Rags! Old Ir'n! Rags! Old Ir'n!



# STREET CRIES

8 *Moderato*

*Andante*

'Na - nos! \* 'Na - nos! 'Na - nos! 'Na - nos! ba - na - nos!

This musical score is for the first piece, 'Na-nos!'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melody of quarter and eighth notes. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It provides a harmonic foundation with chords and single notes. The piece is divided into two sections: a 'Moderato' section and an 'Andante' section, separated by a double bar line.

9 *Allegro moderato*

'Ta - toes! 'Ta - toes! Po - ta - toes!

This musical score is for the second piece, 'Ta-toes!'. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The melody consists of quarter and eighth notes. The piano accompaniment is in grand staff with the same key signature and time signature, featuring chords and single notes. The piece is in a single section with an 'Allegro moderato' tempo.

10 *Moderato*

Oys - ta† - buy - ah! But - ta' - beans‡ buy - ah!  
Crabs . . buy - ah!  
Ok - ra buy - ah!

This musical score is for the third piece, 'Oys-ta' buy'. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It includes a triplet of eighth notes. The piano accompaniment is in grand staff with the same key signature and time signature, featuring chords and single notes. The piece is in a single section with a 'Moderato' tempo.

\* Bananas. † Oysters. ‡ Butter-beans.



























